

Health and Wellness

Advisory Guide: Music Grade Level: High School

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The Biggest Generation

Health and Wellness

Grade Level: High School

Introduction

Scientists and physicians are calling obesity among America's youth an epidemic. In fact, some medical practitioners are predicting for the first time in American history that this generation of young people will have a shorter lifespan than their parents, all because of expected health problems later in life related to weight. Diabetes, high blood pressure, high cholesterol, heart attacks, strokes, cancer— what can we do?

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The Biggest Generation, Part 1

Health and Wellness

Grade Level: **High School**



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Essential Question

How has music helped us with a healthy lifestyle in the past?

Teacher

Begin by explaining that the lesson is going to focus on the poor eating habits and lack of exercise that contribute to childhood obesity in America.

1. The term childhood obesity refers to children and adolescents aged 2-19 who have a BMI (Body Mass Index) at or above the 95th percentile for children and teens of the same age and sex.
2. This video was made several years ago; here are statistics from 2015:
 - About 17% (12.7 million) of children and adolescents aged 2-19 are obese.
 - Obesity in children aged 2-5 years has decreased significantly from 13.9% in 2004 to 8.4% in 2012.
 - Obesity is higher in homes where the adult head of household did not complete high school than in homes where the adult head of household completed college.
 - Childhood obesity among preschoolers is highest among those from the lowest income families; however, the rates are declining, albeit slowly (2.22% in 2003 to 2.07% in 2010).
 - Childhood obesity is more common among certain racial and ethnic groups (2011-12 data):
 - Hispanics 22.4%
 - Non-Hispanic blacks 20.2%
 - Non-Hispanic whites 14.1%
 - Non-Hispanic Asians 8.6%
 - Information from Center for Disease Control, www.cdc.gov/obesity/childhood/index.html.
3. Ask students to discuss their thoughts about the statistics and the causes of childhood obesity in America.
4. Read the summary of the video: Today more kids are overweight than ever before. This is America's 'biggest' generation of kids with a life expectancy that could be shorter than their parents.
5. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. According to the video, what are some of the factors contributing to the increase in childhood obesity today? How did this information compare with your pre-viewing discussion?
2. Which factor do you think contributes the most to childhood obesity? Why?
3. What are some of the consequences of obesity as mentioned in the video?
4. What are three changes we can make to our daily food and exercise habits to help reduce overweight/obesity? (Eat five servings of fruits and/or vegetables, reduce sugar and fat, increase physical activity to 60 minutes a day).
5. Dr. Satcher, a former U.S. Surgeon General, says that today's children may be the first in history to have a shorter life expectancy than their parents. What evidence does he give to support this statement? How do you react and respond to this statement?

Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Activity: Childhood Music

Materials

Recordings of the following children's songs:

- "I'm a Little Teapot"
- "Head, Shoulders, Knees, and Toes"
- "Hokey Pokey"
- "Boom Chicka Boom"
- "Aram Sam Sam"

Introduction

In this unit, students will demonstrate how music has helped them keep a healthy lifestyle. They will participate in movement songs from childhood and current songs that are designed to make people move and dance, and lead a "movement to music" project in class.

Teacher

1. Ask students to comment on the line from the video, "There are creative and proven ways to end childhood obesity."
 - What, if anything, did their own preschool teachers do with them to combat obesity?
 - What, if anything, did their elementary school teachers do with them to combat obesity?
 - Ask the same for middle school and now high school.
2. Explain to students that early childhood teachers are actually required to learn songs with movement to help children's muscle development. In a way, they are the first line in the education system's combat against childhood obesity.
3. Ask students if they remember songs they sang in preschool or in early elementary school. Which of those songs had hand movements or full body movements? Make a list of those songs on the board.
4. Tell students to put everything down because in this session and the next the class will revisit childhood movement songs.
 - Students will move/dance as they are able. Be sure to make accommodations for those with movement restrictions.
 - Encourage students to take a chance on having some fun.
5. Five (5) songs have been provided for you along with two (2) sets of lyrics and movement instructions. You may choose to use the recordings or, if you are familiar with them, 'go acapella' as many early childhood teachers must.
6. Play/move with the music as able.
7. How does this activity support the video the class just watched?

Conclusion

How has music helped us with a healthy lifestyle in the past? Remind everyone to dress to move in the next class.

Handout

WWW.MAMALISA.COM

ARAM SAM SAM

WWW.MAMALISA.COM

Movements

"A ram sam sam"

Pound fists, right over left, then left over right

"Guli guli guli"

Pull hands apart gesturing as if something were gooey

"Arafiq"

Spin index fingers on either side of the head (as if someone is crazy), ending with fingers pointed up

Handout: Boom Chicka Boom

By The Learning Station

This is a “repeat after me” song. Repeat the lines after the song leader sings them. Stand up and follow the actions in the parentheses for each verse...

I Said A Boom Chicka Boom! (repeat) (Sway your hips back and forth to the beat.)
I Said A Boom Chicka Boom! (repeat)
I Said A Boom Chicka Rocka Chicka Rocka Chicka Boom! (repeat)
U-HUH (repeat) OH-YEAH (repeat) One more time (repeat) Baby Style!
I Said A Boom Chicka Boom! (repeat) (Make a baby face and wave hands like a fidgety baby.)
I Said A Boom Chicka Boom! (repeat)
I Said A Boom Chicka Rocka Chicka Rocka Chicka Boom! (repeat)
WAA-WAA (repeat) GOO-GOO (repeat) One more time (repeat) Cowboy Style!
I Said A Boom Chicka Boom! (repeat) (Hold your right hand up and do a lassoing action.)
I Said A Boom Chicka Boom! (repeat)
I Said A Boom-Chicka-A-Ropa Chicka-A-Ropa-Chick-A-Boom (repeat)
YA-HOO (repeat) YEE-HA (repeat) One more time, (repeat) Motorcycle Style!
I Said A Vroom-Chick-A-Vroom (repeat) (Using both your hands pretend to rev up your motorcycle.)
I Said A Vroom-Chick-A-Vroom (repeat)
I Said A Vroom-Chick-A-Rocka-Chick-A-Rocka-Chick-A-Vroom (repeat)
U-HUH (repeat) OH-YEAH (repeat) One more time (repeat) Janitor Style!
I Said A Broom-Push-A-Broom (repeat) (Using both hands make a back and forth sweeping action.)
I Said A Broom-Push-A-Broom (repeat)
I Said A Broom-Push-A-Mop-A-Push-A-Mop-A-Push a Broom
U-HUH (repeat) OH-YEAH (repeat) One more time (repeat) Elvis Style!
I Said A Boom Chicka Boom! (repeat) (Hold out your pointer finger and bring your arm up to the right and down to your left. As you do this disco move, shake your hips back and forth.)
I Said A Boom Chicka Boom! (repeat)
I Said A Boom Chicka Rocka Chicka Rocka Chicka Boom! (repeat)
U-HUH (repeat) OH-YEAH (repeat) One more time (repeat) Underwater Style!
I Said A Boom Chicka Boom! (repeat) (Make underwater sound by moving your index finger quickly, up and down, in front of flapping lips.)
I Said A Boom Chicka Boom! (repeat)
I Said A Boom Chicka Rocka Chicka Rocka Chicka Boom! (repeat)
U-HUH (repeat) OH-YEAH (repeat) One more time (repeat then talk underwater)

The Biggest Generation, Part 2

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

Is it a school's job to teach students about health and nutrition? Why or why not?

Teacher

Begin by explaining that the lesson is going to focus on Tips 1-4 for a healthy diet and lifestyle.

1. Read the summary of the video: Schools must play a role in working to decrease childhood obesity. A nutritional planner, exercise at school, bringing back physical education, and promoting healthy eating are four tips that schools can use to fight childhood obesity.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Do you agree or disagree with the following statement: It's a school's job to teach health and nutrition? Explain your answer.
2. Do you think schools should offer healthy options at lunch and in vending machines? Why or why not?
3. How often should schools offer physical education? Why?
4. Do you enjoy participating in physical education at school? Why or why not? Have you ever felt a benefit from being physically active in school?

Notes

Activity: I Got to Move It

Materials

Recordings:

- "YMCA" by Village People
- "Macarena" (Bayside Boys Remix) by Bayside Boys
- "Cupid Shuffle" by Cupid (album: *Time for a Change*)
- "Cha Cha Slide" by DJ Casper
- "Watch Me (Whip/Nae Nae)" by Silento

Teacher

Note: This activity should end 10 minutes before class ends in order to explain their assignment and to put the room back in order.

1. Begin class by having students move the furniture out of the way and explain that today's session will be about songs that seem to have the power to make people move.
2. What are some songs that practically bring you to your feet and make you start to move? Make a list.
3. What are the elements of those songs that make you want to move? Is it the beat? The rhythm? The melody? The dynamics? The lyrics? Explain your answer.
4. Tell students that today they will participate in a variety of songs that have been known to get people to get up and move for several years.
5. Begin with "YMCA" and "Macarena," inviting class members to lead the moves to the dance. These will no doubt receive groans, but persevere.
6. Move through as many of the dance songs as possible in the time remaining in class. Save the ones you do not get to for the next session.
7. At the 10 minute before class ends mark, give students their assignment for the unit: to lead the class in the movements and/or dance to a song that is designed to get people to move/dance. The rules are:
 - They may work in groups of 2-4 people.
 - Each group will bring in their own music and teach or lead the rest of the class in the dance.
 - The dance must be appropriate; i.e., if the principal were to walk in to the class, everything would be fine — the principal would probably join in.
 - The dance may be something they have learned in a dance class or a Zumba class or an aerobics class or in football practice — as long as it is appropriate.
 - Students should consider different types of songs from different time periods that have inspired dances: the waltz, the Charleston, the Twist, the Time Warp, the Wobble, etc.
 - Each group must be able to discuss the element of the song that encourages movement/dance.
 - Students will sign up to lead their song/dance in the next session; first come, first served.
 - The next session will be spent preparing all the details for their small group lessons and possibly doing a few other dances.
8. Ask if there are any questions.
9. Ask students if they feel like they had some exercise in class today. How did it meet the requirements of Tips 1-4?
10. Put the room back together!

Conclusion

How does dance music help us with a healthy lifestyle?

Notes

[illegible]

The Biggest Generation, Part 3

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How does dance music influence a healthy lifestyle?

Teacher

Begin by explaining that the lesson is going to focus on Tips 5-7 for a healthy diet and lifestyle.

1. Read the summary of the video: Teaching kids to love exercise, modeling the importance of exercise, and incorporating healthy foods into your child's diet are ways for parents to help stop childhood obesity.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. What advice does the video give about exercise?
2. Why is it important for adults to model good exercise behavior?
3. The video states that if healthy choices are provided, kids will either choose one of the foods offered or choose not to eat. Do you think this is a good practice? Explain your answer.
4. The video also talks about the influences of the media on the choices we make. How are students your age influenced by the media to make good or bad choices about nutrition or exercise? Give specific examples.

Notes

Activity: The Big Plan

Materials

- Dance songs not used in last session (and/or 'repeats' of dance songs from last session)
- Have a sign up sheet ready for students.

Teacher

1. As students arrive, ask them to sign up as groups to lead their songs. It is up to the teacher as to whether or not to allow certain songs and/or 'repeats' of songs.
2. Give the groups time to work out their teaching routine.
 - Who will bring the music?
 - What will be used to play the music?
 - How will they arrange themselves to teach/lead the dance?
 - What are the expectations for the rest of the class?
3. If the students do not choose to practice and/or prepare, begin leading the songs/dances that were not done in the session before.
4. 10 minutes before the end of class, gather the group back together and set the order of presentations.
5. Discuss how this project meets the requirements of Tips 5-7 from the video.

Conclusion

How does dance music help us with a healthy lifestyle?

Notes

The Biggest Generation, Part 4

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How can teens provide positive pressure on peers to be healthy?

Teacher

Begin by explaining that the lesson is going to focus on Tips 8 and 9 for a healthy diet and lifestyle.

1. Read the summary of the video: Kids can enforce positive peer pressure on their friends to be healthy and can fight to change what food is offered in their schools.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Current statistics show that less than 70% of children in the country eat fruits and vegetables every day. Why do you think that statistic is so high? What should be done?
2. Why is it important to learn how to read labels on food packaging? Is this something you practice? Why or why not?
3. This section of the video promotes ways students can make a difference. How much influence do you think kids can have regarding health and nutrition changes in schools, communities, government?
4. Should soft drinks be available in school vending machines? Why or why not?
5. The video quotes Margaret Meade (American cultural anthropologist, author, speaker): "Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has." How does this quotation apply to the students in the video? How does it apply to your school?

The Biggest Generation, Part 5

Health and Wellness

Grade Level: **High School**



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Essential Question

How do “little choices count” in a healthy lifestyle?

Teacher

Begin by explaining that the lesson is going to focus on Tip #10 for healthy diet and lifestyle.

1. Read the summary of the video: Kids have to be taught that all the little choices count. A smaller serving size can make all the difference.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. The video states that our eating habits and our diets are “out of energy balance.” Explain what this statement means and agree or disagree. Support your answer with evidence from the video as well as your own experiences.
2. What is the meaning of Tip #10: “Little Choices Count”? Give specific examples from the video as well as your own experiences.
3. Are your parents or other adults in your life in charge of what you eat or how much you eat? Do they affect how much you exercise? Is this appropriate? Explain your answer.
4. How healthy is your lifestyle?
 - What changes could you make to improve your eating habits, TV/video game habits and physical activity?
 - What prevents you from making the changes or the improvements that you want?
 - What can you do to stick to your goals when it gets tough?

Lost and Found

Health and Wellness

Grade Level: High School

Introduction

The focus of Lost and Found is loss. Loss can come in many forms... death, divorce, even moving to a new town. Grief counselors say that any time there is a major upset in a family, there is a loss to deal with. Lost and Found helps address questions, concerns and brings to the forefront ways to help cope with loss and the burdens it brings.

Note: The five (5) parts of this video show real teens expressing their grief about the divorce of their parents, death of parent, and relocating. The last segment will address how and why it's important to get help and support during these painful times. Teachers should be sensitive to any students who may have recently experienced a loss in their lives and assist anyone with getting support.

Explain to students that if they have experienced any loss, recently or in the past, they may find the need to speak with someone. Remind them they can speak to a trusted adult at home or in school or to a school counselor.

Lost and Found, Part 1

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How does music express the emotions of grief?

Teacher

Begin by explaining that the next five (5) lessons will focus on the the impact of loss and why it is important to find ways to cope.

1. Read the summary of the video: Loss can be from a death, a divorce, or even a move. Loss impacts everyone differently.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. The video begins by stating that losses can come in many forms: loss by death, divorce, relocation. What do these losses have in common? How are these losses different?
2. Experts say that if young people can't handle loss and grief in a healthy way, it can seriously affect their development. What do you think this means? Why?
3. How do you think the statement from question #2 correlates to the program's title: *Lost and Found*?

Notes

Activity: Expressions of Grief in Music

Material

- Recording of Alban Berg's *Violin Concerto* (1935)
- Paper
- Pen

Introduction

Explain that over the next five (5) lessons, students will explore grief and loss in music.

In the first two (2) lessons, students will listen to classical music and discuss how classical music expresses emotions through rhythm, tempo and melody. Students will also examine how music helps provide comfort and joy during difficult times.

Teacher

1. Review the elements of music that composers have used the following to express emotion:
 - **rhythm** is the pattern of beats in music. Some patterns are very familiar to even the untrained ear. A 2/4 rhythm is usually associated with marching music and polkas. $\frac{3}{4}$ time is the signature of waltzes.
 - **tempo** is the speed at which a musical composition is played.
 - **melody** is the most familiar to us, as it is the tune of a musical piece; it's the part you can sing or hum. Melodies played in major keys are considered positive sounds; melodies played in minor keys are associated with negative, sad, or dark elements and emotions.

Note: Provide musical examples from other lessons.

2. Ask the class to brainstorm different emotions of grief and write their list on the board. Be sure their list includes any/all of the following: shock, denial, pain, guilt, anger, depression, loneliness, acceptance, hope.
3. Explain that you are going to play Alban Berg's *Violin Concerto* which was written in 1935 (the score is dated 11 August 1935). It is probably Berg's best-known and most frequently performed instrumental piece. The event that spurred him into writing was the death by polio of the 18-year-old daughter of a friend. He dedicated it, "To the memory of an angel."
4. Ask them to listen for the ways rhythm, tempo, and melody identify the different emotions in the piece.
5. Play Berg's *Violin Concerto*.
6. Ask students to identify the emotions they heard in the the musical piece. Add any new emotions to their list on the board.
7. Tell students they are going to listen to the music again and this time they will write down the emotions they hear during the piece in the order they hear them.
8. Discuss their findings.
9. Discuss: Do they recognize the emotions because of the rhythm, tempo or the melody?

Conclusion

Summarize the theme of the lesson. Explain that everyone experiences loss differently and some losses are greater than others. However, it is important to get help with dealing with any loss.

Explain that the part two will deal with the feelings of grief and loss experienced by the children of divorce.

Notes

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Lost and Found, Part 2

Health and Wellness

Grade Level: **High School**



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Essential Question

How does music express the emotions of grief?

Teacher

Begin by reviewing that *Lost and Found* explores the impact of loss. Today's lesson focuses on the loss one feels when parents divorce. This is a common experience and many students have either experienced a divorce personally or know someone who has.

1. Read the summary of the video: Part two tells the story of fourteen-year-old Lauren who shares the void she felt when her parents divorced and her dad moved away.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

3. Explain to students that if they have experienced any loss, recently or in the past, they may find need to speak with someone. Remind them they can speak to a trusted adult at home or in school or to a school counselor.

Discussion Questions

1. Describe Lauren Killian's loss. How has it affected her behavior?
2. According to the National Center for Health Statistics, how many children each year experience the divorce of their parents? Does this surprise you? Explain your answer.
3. How does Dr. Jordan interpret Lauren's behavior? What does Lauren's behavior say about her opinion of herself?
4. Why does Mrs. Bickley (Lauren's mother) think this loss is worse than dealing with death? Do you agree or disagree? Why?

Activity: Expressions of Grief

Material

- Recording of Samuel Barber's *Adagio for Strings*
- Paper
- Pen

Teacher

1. Review the discussion in the previous lesson about **rhythm**, **tempo** and **melody**.
2. Explain that you are going to play *Adagio for Strings*, a work by Samuel Barber, arguably his best known composition. Barber finished the arrangement in 1936. It was performed for the first time in 1938 in a radio broadcast from a New York studio attended by an invited audience. It has been written that *Adagio for Strings* is "full of pathos and cathartic passion" and that it "rarely leaves a dry eye." *Adagio for Strings* can be heard in many TV shows and movies.
3. Review the following vocabulary:
 - **pathos**: a quality that causes people to feel sympathy and sadness
 - **cathartic**: the act or process of releasing a strong emotion (such as pity or fear) especially by expressing it in an art form
 - **passion**: a strong feeling of enthusiasm or excitement for something or about doing something
4. Play *Adagio for Strings*.
5. Review emotions of grief that students assembled in the last session.
6. Ask students to identify the emotions they heard in the the musical piece. Ask students to write them down.
7. Tell students they are going to listen to the music again and this time they will write down the emotions they hear during the piece in the order they hear them.
8. Discuss their findings.
9. Discuss: Do they recognize the emotions because of the rhythm, tempo or the melody?
10. Why has this piece been described as is "full of pathos and cathartic passion"?
11. Do they recognize the music from a movie or TV show? (Some examples include: *The Elephant Man* (1980), *Platoon* (1986), *The Crow* (1994), *Seinfeld* (1996), episode "The Fatigues", *South Park* episode "Up the Down Steroid" (2004), *American Dad!* episode "In Country... Club" (2009), *New Girl* (in italics) episode "Cece's Boys" (2017)).
12. Collect the papers to use in the next sessions.

Conclusion

Summarize the theme of the video. Remind students that divorce is common and that if anyone has experienced this, there are people who can help. It is important to be able to express feelings and get support so one doesn't turn to drugs or alcohol to cope with painful feelings like Lauren did.

Explain that the next video is about grief and emotions after losing a parent and some behavioral challenges that can follow.

Lost and Found, Part 3

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How does music provide an outlet for grief?

Teacher

Note: Teachers should be very sensitive to any student who has experienced the loss of a parent or a recent death in the family.

Begin by explaining that this lesson focuses on the death of a parent. Since this is a very sensitive topic, students may want to think about someone they could talk to at home or at school, especially if they have experienced the death of a parent or a recent death in the family.

1. Read the summary of the video: Part 3 is the story of two teens, Christina and Doug, who share their grief and emotions after losing a parent, and reasons why some behavioral challenges followed.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. In this video, an expert asks, “What is unmentionable, is unmanageable?” What do you think he means?
2. How do the grief support groups help those in the video?
3. Grief counselor Paivi Tertri says as children “cope with the death of a family member or friend, sometimes grief is worse in the second year than in the first.” Why do you think this may be the case?
4. Experts say that kids need a “safe place” to express their emotions when dealing with a tragic loss. Even in dealing with day-to-day challenges, what is your safe place to express your emotions?
5. Read the following from the The Dougy Center, The National Center for Grieving Children and Families:

Sometimes it helps to talk to other people your own age who've had a death or to read about their experiences. There are no right or wrong ways to grieve a death. But there are some helpful and not-so-helpful ways that people grieve.

- Everyone grieves differently.
- One teen may want to talk about death.
- Another may choose to cry.
- One might write about their experiences in a journal or chat room.
- Some choose to express their grief in creative/artistic ways.
- Others are physical in their grief — participating in sports or other big energy activities.
- No one way is the right way to grieve - your way of grieving is right for you.

How does this information connect to the video?

Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Handout: When Words Fail, Grieving Children Can Find An Outlet In Music

March 21, 2014, by Sandy Banks for The Los Angeles Times

To help them cope with loss, therapist Arvis Jones uses music as a way to help children express how they feel.

How do you help little children, too young to know what death really means, cope with the feelings of grief and pain that the loss of a loved one brings?

If you're music therapist Arvis Jones, you let them bang on a drum, do the hokey-pokey or join a choir and sing.

Jones is part of a growing professional field that taps the restorative power of music to help traumatized children heal. For 20 years, she's been going to crime scenes, hospitals, funerals and schools, reaching out to grieving families with a bin of unorthodox tools – keyboards, claves, jingle sticks, tambourines, djembe and tubano drums.

Music is a right-brained activity, she said. Listening, playing, dancing and singing all engage the mind's emotional sphere.

But it's not just neurobiology that makes the medium a valuable tool. "With grief, the pain is sometimes so deep it hurts too much for kids to talk about what they feel," Jones said. "Music breaks down their defenses. They think they're having fun."

That helps counselors like Jones create a safe space to address the anger, confusion and fear that loss generates in young lives.

For the children who survived a car accident that killed a sibling and left their mother in a coma, that meant dancing around her hospital room with wooden rainsticks and percussion rings. "They'd been too traumatized to even look at their mother," Jones said. "Getting comfortable helped them reconnect."

For the little boy who hadn't smiled since his father died, that meant singing with Jones' children's choir. "Suddenly you're up there on the stage and everyone's clapping for you," Jones recalled. "He was beaming, bowing to the crowd." He'd realized that his father's death didn't mean the end of joy in his life.

For the 8-year-old who'd been fighting his classmates since he found his brother's body after a suicide, that meant pounding a giant drum. He might not have been able to describe his rage, but he could hit Jones' drum as hard as he wanted.

And he could hug it to his chest and cry when Jones asked if he loved and missed his brother.

I'd always considered it airy-fairy; the notion that music can heal something as profound as grief.

Jones said that's not an uncommon view. "A lot of agencies don't want to be bothered with music therapy. They consider it frivolous – until they see it," she said.

She said it's becoming more widely used to help children deal with not just their own grief, but with the trauma of public tragedies. Jones was asked after the shooting at Sandy Hook Elementary School to share music therapy techniques that might help families recover.

"Death is not something we can hide from," she said. "But we have a hard time helping children talk about it."

Without encouragement, children tend to stay silent; some act out their pain in destructive ways.

Music isn't magic, Jones made clear. "Recovery is a process, not an event... But music is a way for us to begin to listen to what children feel."

[illegible]

Worksheet: Reflect and Respond Worksheet

1. Does the information in the article seem to agree with the information in the video? Explain your answer.

2. How can music help people grieve?

3. Does music only need to express sadness when a person is grieving? Why or why not?

4. How else might music be used during the grieving process?

5. How does music help you manage difficult feelings?

Lost and Found, Part 4

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How do different types of music affect our grieving?

Teacher

Begin by explaining that this lesson focuses on how moving can cause grief. This is a common experience and many students will be able to relate to this.

1. Read the summary of the video: Part 4 explores the loss one experiences from relocating. Moving and leaving one's school or neighborhood can mean losing the things in life that help make us feel safe and secure.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Do you think Laura's moving away from her mother and brother to live with her father will be as difficult for her as the loss of the divorce has been? Why?
2. In your opinion, which is a greater loss: moving away from "home base" or a divorce? Explain your answer.
3. Would you have made the same decisions as Laura? Explain your answer.
4. What does Dr. Jordan say about the importance of connections? Do you think that is true? Explain your answer.

Notes

Activity: Expressions of Grief

Material

- “Roll, Jordan, Roll” from *Twelve Years a Slave*

Teacher

1. Explain that today's activity will look at how music helps people cope with death. In earlier sessions, students listened to somber classical pieces that express feelings related to loss and death. In the last session, students read an article about how music helps express feelings during times of loss. Today, students will listen to the spiritual “Roll, Jordan, Roll” from the film *Twelve Years a Slave*.
2. “Roll, Jordan, Roll” is a spiritual written by Charles Wesley in the 18th century which became well-known among enslaved people in the United States during the 19th century. In the 20th century, it helped inspire blues music, and it remains a staple in gospel music.
3. Explain that the song is heard is after the death and at the burial of another enslaved person. As the song starts, the main character Solomon Northup (played by Chiwetel Ejiofor) cannot join the others in singing. His facial expressions communicate that he cannot believe they are singing with a seeming joy. Eventually, he does join them, at first reluctantly, and eventually with matching fervor.
Note: If possible, show the scene from the film.
4. Listen to the song and ask students to visualize the scene you have painted for them.
5. Ask students to think about rhythm, tempo and melody.
6. Discuss as a group:
 - How does this music differ from the other pieces we have listened to about grief?
 - How does this music make you feel?
 - What might be the goal of this music?
 - What are some other examples of music that are designed to lift one's mood and spirits after a death or a loss?
 - Create a list of examples from current music.
 - For homework, have student's copy the lyrics to a song that expresses either feelings related to loss or a song that provides comfort. Ask them to copy the lyrics and bring it to the next class. Remind students that the song must be appropriate for school.

Conclusion

Summarize the theme of the video. Remind students that this video reminds us that loss can happen even when it's not through death or divorce. While many young people are often happy and excited to move on to middle school or high school, sometimes there is a feeling of loss. These transitions can cause people to experience grief. It is important to recognize this and to ask for help and support.

Explain that the last segment in this video summarizes the content of the previous four (4) segments.

Lost and Found, Part 5

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How do different types of music affect our grieving?

Teacher

Note: Explain that this video may resurface feelings for anyone who has experienced a recent death of a parent or close family member. It is important to reinforce whom the students can go to at school or at home to talk about their feelings of grief.

Begin by explaining that this lesson summarizes the last four lessons.

It focuses on the importance of working through feelings of grief instead of holding them inside.

1. Read the summary of the video: Part 5 is the last segment in this video and summarizes the content of the previous four segments. Experts say kids need an adult who can listen, without judgment, to whatever grief they are feeling. It shows activities that help kids express their anger and sadness.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Rachel, a cancer patient, says that she has faced the loss of friends she met during her treatment, the loss of a “normal” childhood, and the possibility of losing her life. What does Rachel do to help release the intense emotions of her fear and grief?
2. Would a release like Rachel’s work for you? Why or why not?
3. In the video, we see the teens at the Kids Clubhouse create a banner with words and images to help express their feelings. What happened to the banner that the kids created? What did that represent?
4. Would you feel comfortable participating in an activity like this? Explain your answer.
5. According to the video, what are some of the normal emotions of grief? Why is it important to be aware of the emotions of grief?

Activity: Expressions of Grief

Material

- Lyrics to and recording of “Times Like These” by the Foo Fighters (or to another song the teacher selects)
- Student homework
- Pen
- Paper

Teacher

1. Explain that in today's session students will share the lyrics to a song that expresses either feelings related to loss or a song that provides comfort.
2. Break students into pairs and have pairs discuss why they selected the song and answer the following:
 - Is it a song that expresses only sadness or does it express hope? How?
 - Why might this song be helpful for them or for someone experiencing grief?
3. Have students share with the larger group.
4. Share “Times Like These” by Foo Fighters, or select another song that reflects the use of music to express grief or hope.
5. Discuss why this song is appropriate for the video section.

Conclusion

Summarize the theme of all five (5) lessons. Remind students that it is important to find ways to manage feelings that arise from loss, whether it is a death, divorce or a move. Remind them that art and music are often helpful way to express sadness and grief. Physical activity and writing are also good ways to cope. Encourage students to talk to an adult if they still have questions.

Notes

Handout: Times Like These

By Nate Mendel, Dave Grohl, Taylor Hawkins,
Chris Shiflett

I, I'm a one way motorway
I'm the one that drives away
Then follows you back home
I, I'm a street light shining
I'm a wild light blinding bright
Burning off alone

It's times like these you learn to live again
It's times like these you give and give again
It's times like these you learn to love again
It's times like these time and time again

I, I'm a new day rising
I'm a brand new sky
To hang the stars upon tonight
I am a little divided
Do I stay or run away
And leave it all behind?

It's times like these you learn to live again
It's times like these you give and give again
It's times like these you learn to love again
It's times like these time and time again

It's times like these you learn to live again
It's times like these you give and give again
It's times like these you learn to love again
It's times like these time and time again

It's times like these you learn to live again
It's times like these you give and give again
It's times like these you learn to love again
It's times like these time and time again

It's times like these you learn to live again
It's times like these you give and give again
It's times like these you learn to love again
It's times like these time and time again

Someone You Know

Health and Wellness

Grade Level: **High School**

Introduction

When presenting this video, it is suggested that the teacher conduct these lessons with counselors and/or school social workers. Only begin the activity if it seems the class has adequately processed each video segment. It would also be helpful to have a list of local resources available for students who may need to get help.

Note: The content of this video addresses serious themes of dating violence and rape. Educators should be extremely sensitive to students in the class who may be experiencing such issues themselves, in their families or have struggled with this in the past.

Teachers may choose to complete the activities without viewing the video. Adjust the questions accordingly.

Someone You Know, Part 1

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How are the complexities of relationships illustrated in Broadway musicals?

Introduction

Begin by explaining that the next five (5) lessons will focus on dating violence, physical and emotional abuse and rape. When it comes to physical violence like rape and assault, and emotional violence like control and manipulation, experts advise that the greatest danger is from someone you know.

Let students know that due to the serious nature of the video they may want to discuss this further with another adult, parent or school counselor.

Teacher

1. Review the following from the CDC fact sheet, *Understanding Teen Dating Violence*, page one (Note: Can be distributed as a handout as provided at end of lesson):

Dating violence is a type of intimate partner violence. It occurs between two people in a close relationship. The nature of dating violence can be physical, emotional, or *sexual*.

- **physical** — This occurs when a partner is pinched, hit, shoved, slapped, punched, or kicked.
- **psychological/emotional** — This means threatening a partner or harming his or her sense of self-worth. Examples include name-calling, shaming, bullying, embarrassing on purpose, or keeping him/her away from friends and family.
- **sexual** — This is forcing a partner to engage in a sex act when he or she does not or cannot consent. This can be physical or nonphysical, like threatening to spread rumors if a partner refuses to have sex.
- **stalking** — This refers to a pattern of harassing or threatening tactics that are unwanted and cause fear in the victim.

Dating violence can take place in person or electronically, such as repeated texting or posting sexual pictures of a partner online.

Unhealthy relationships can start early and last a lifetime. Teens often think some behaviors, like teasing and name calling, are a “normal” part of a relationship. However, these behaviors can become abusive and develop into more serious forms of violence.

If you have covered the lessons on bullying, point out the similarities regarding peer abuse.

2. Read the summary of the video: Statistics show that one-in-three women have been beaten, abused or raped — and that's just reported cases. Over 75 percent of the cases are by someone the victim knows. *Someone You Know* takes a closer look into the reliability of these statistics and the dangerous dating dynamics that can lead to abuse.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Name at least three (3) types of violence mentioned in this section of the video. Why is it important to label types of violence?
2. What do the stories in the video have in common? Why is it important to notice the similarities?
3. What information from the CDC supports the information in the stories? What new information did you learn from the CDC and the video? Explain your answer.

Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

Activity: Broadway Musicals: Exploring Abusive Relationships

Material

- Pen
- Paper
- Highlighter
- Lyrics to and recording of “As Long as He Needs Me” from the musical *Oliver*

Introduction

Explain that over the next five (5) lessons, students will investigate how two (2) Broadway musicals address abusive relationships. Students will read about two (2) musicals and listen to a song from each that addresses violence in relationships.

Teacher

1. Explain that today, students will read a synopsis of the musical *Oliver* and listen to the song “As Long as He Needs Me.”
2. Ask students if they are familiar with the Broadway musical *Oliver*. If so, have students share what they know.
3. Ask if they are familiar with the song “As Long as He Needs Me”? If so, what is it about?
4. Read the plot summary of the musical *Oliver*:

In Victorian England, Oliver Twist is the name given by a workhouse warden to a boy born in the workhouse orphanage. Oliver’s mother died in childbirth and her identity is unknown. Now an adolescent, Oliver, who has never felt loved or accepted, manages to escape from both the harsh workhouse and his equally harsh placements “for sale.” Managing to make his way to London, Oliver, feeling accepted for the first time in his life, is welcomed into a group of other young boys, headed by the Artful Dodger, who “make wallets” under the direction of Fagin. What Oliver is initially unaware of is that they are really a band of pickpockets. Fagin hides away whatever riches he is able to obtain for his own personal benefit. One of Fagin’s associates is the violent Bill Sikes, whose girlfriend Nancy is devoted to him despite his abuse of her. Oliver looks to Nancy as his one true friend, especially needed when he discovers what Fagin and the boys actually do. Oliver also comes to the attention of the wealthy Mr. Brownlow whose daughter had run off with a man of ill repute who left her poor, alone, and pregnant. Mr. Brownlow had been searching for her for quite some time. Out of circumstance, Bill sees Oliver as both an asset and a liability, but one that needs to be kept enslaved under his direction. Nancy has to decide whether to be loyal to Bill to help him keep Oliver, or do what is best for Oliver by helping him escape, especially as she knows that Brownlow is looking for Oliver when he learns of Oliver’s true heritage.

www.imdb.com/title/tt0063385/plotsummary

5. Discuss the plot summary.
 - What did it mean to be born into a workhouse in Victorian England? (*Answers might include: almost guaranteed poverty for life, usually a short lifespan, no real identity as a citizen.*)
 - What does it mean that Oliver was “for sale”? (*Businesses would buy young children and put them to hard work, families would buy children to be ‘servants’ in the lowest reaches of the household.*)

- What does the term “make wallets” mean? (*Picking pockets*)
 - Why do you think Oliver finds a friend in Nancy? (*They have both been abused; Nancy actually takes care of him and protects him; she sees that he has had a hard life and wants his life to be better than hers.*)
 - What do you think Nancy will do for Oliver? How will Bill respond?
6. Distribute the lyrics and play “As Long as He Needs Me.” It is a love ballad sung by the character Nancy. She expresses her love for her criminal boyfriend Bill Sikes despite his mistreatment of her.
7. Ask students to highlight words in the song that reflect the discussion of the video. Keep the copies of their highlighted lyrics for the next session.

Conclusion

Summarize the theme of the lesson and the definitions of dating violence.

Explain that in the next lesson, a young woman shares her story of how dating turned to violence.

Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

Notes

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

Handout: As Long As He Needs Me

By Lionel Bart

As long as he needs me...
Oh, yes, he does need me...
In spite of what you see...
...I'm sure that he needs me.

Who else would love him still
When they've been used so ill?
He knows I always will...
As long as he needs me.

I miss him so much when he is gone,
But when he's near me
I don't let on...

...The way I feel inside.
The love I have to hide...
The hell! I've got my pride

As long as he needs me.
He doesn't say the things he should.
He acts the way he thinks he should.
But all the same,
I'll play
This game
His way.

As long as he needs me...
I know where I must be.
I'll cling on steadfastly...
As long as he needs me.

As long as life is long...
I'll love him right or wrong,
And somehow, I'll be strong...
As long as he needs me.

If you are lonely
Then you will know...

When someone needs you,
You love them so.

I won't betray his trust...
Though people say I must.

I've got to stay true, just
As long as he needs me.

Handout: Selected Information from “Understanding Teen Dating Violence”

Centers for Disease Control www.cdc.gov/violenceprevention

Dating violence is a type of intimate partner violence. It occurs between two people in a close relationship. The nature of dating violence can be physical, emotional, or sexual.

- **physical** — This occurs when a partner is pinched, hit, shoved, slapped, punched, or kicked.
- **psychological/Emotional** — This means threatening a partner or harming his or her sense of self-worth. Examples include name-calling, shaming, bullying, embarrassing on purpose, or keeping him/her away from friends and family.
- **sexual** — This is forcing a partner to engage in a sex act when he or she does not or cannot consent. This can be physical or nonphysical, like threatening to spread rumors if a partner refuses to have sex.
- **stalking** — This refers to a pattern of harassing or threatening tactics that are unwanted and cause fear in the victim.

Dating violence can take place in person or electronically, such as repeated texting or posting sexual pictures of a partner online.

Unhealthy relationships can start early and last a lifetime. Teens often think some behaviors, like teasing and name calling, are a “normal” part of a relationship. However, these behaviors can become abusive and develop into more serious forms of violence.

Notes

Understanding Teen Dating Violence

Fact Sheet

2014

Dating violence is a type of intimate partner violence. It occurs between two people in a close relationship. The nature of dating violence can be physical, emotional, or sexual.

- **Physical**—This occurs when a partner is pinched, hit, shoved, slapped, punched, or kicked.
- **Psychological/Emotional**—This means threatening a partner or harming his or her sense of self-worth. Examples include name calling, shaming, bullying, embarrassing on purpose, or keeping him/her away from friends and family.
- **Sexual**—This is forcing a partner to engage in a sex act when he or she does not or cannot consent. This can be physical or nonphysical, like threatening to spread rumors if a partner refuses to have sex.
- **Stalking**—This refers to a pattern of harassing or threatening tactics that are unwanted and cause fear in the victim.

Dating violence can take place in person or electronically, such as repeated texting or posting sexual pictures of a partner online.

Unhealthy relationships can start early and last a lifetime. Teens often think some behaviors, like teasing and name calling, are a “normal” part of a relationship. However, these behaviors can become abusive and develop into more serious forms of violence.



Why is dating violence a public health problem?

Dating violence is a widespread issue that had serious long-term and short-term effects. Many teens do not report it because they are afraid to tell friends and family.

- Among adult victims of rape, physical violence, and/or stalking by an intimate partner, 22% of women and 15% of men first experienced some form of partner violence between 11 and 17 years of age.¹

- Approximately 9% of high school students report being hit, slapped, or physically hurt on purpose by a boyfriend or girlfriend in the 12 months before surveyed.²



How does dating violence affect health?

Dating violence can have a negative effect on health throughout life. Youth who are victims are more likely to experience symptoms of depression and anxiety, engage in unhealthy behaviors, like using tobacco, drugs, and alcohol, or exhibit antisocial behaviors and think about suicide.^{3,4,5} Youth who are victims of dating violence in high school are at higher risk for victimization during college.⁶



Who is at risk for dating violence?

Factors that increase risk for harming a dating partner include:⁷

- Belief that dating violence is acceptable
- Depression, anxiety, and other trauma symptoms
- Aggression towards peers and other aggressive behavior
- Substance use
- Early sexual activity and having multiple sexual partners
- Having a friend involved in dating violence
- Conflict with partner
- Witnessing or experiencing violence in the home

National Center for Injury Prevention and Control
Division of Violence Prevention



Understanding Teen Dating Violence



How can we prevent dating violence?

The ultimate goal is to stop dating violence before it starts. Strategies that promote healthy relationships are vital. During the preteen and teen years, young people are learning skills they need to form positive relationships with others. This is an ideal time to promote healthy relationships and prevent patterns of dating violence that can last into adulthood.

Many prevention strategies are proven to prevent or reduce dating violence. Some effective school-based programs change norms, improve problem-solving, and address dating violence in addition to other youth risk behaviors, such as substance use and sexual risk behaviors.^{8,9} Other programs prevent dating violence through changes to the school environment or training influential adults, like parents/caregivers and coaches, to work with youth to prevent dating violence.^{10,11,12}



How does CDC approach prevention?

CDC uses a four-step approach to address public health problems like dating violence.

Step 1: Define the problem

Before we can prevent dating violence, we need to know how big the problem is, where it is, and who it affects. CDC learns about a problem by gathering and studying data.

Step 2: Identify risk and protective factors

It is not enough to know that dating violence is affecting a certain group of people in a certain area. We also need to know why. CDC conducts and supports research to answer this question.

Step 3: Develop and test prevention strategies

Using information gathered in research, CDC develops and evaluates strategies to prevent violence.

Step 4: Ensure widespread adoption

In this final step, CDC shares the best prevention strategies and may provide funding or technical help so communities can adopt these strategies.



Where can I learn more?

CDC's Dating Matters: Strategies to Promote Healthy Teen Relationships

www.cdc.gov/violenceprevention/datingmatters

National Dating Abuse Helpline and Love is Respect:

1-866-331-9474 or text 77054 or www.loveisrespect.org

National Domestic Violence Hotline

1-800-799-SAFE (7233)

National Sexual Assault Hotline

1-800-656-HOPE (4673)

National Sexual Violence Resource Center

www.nsvrc.org



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1-800-CDC-INFO (232-4636) • www.cdc.gov/violenceprevention

Someone You Know, Part 2

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How can people recognize the signs of dating violence or an abusive relationship?

Note: This content of this video addresses serious themes of dating violence and rape. Educators should be extremely sensitive to students in the class who may be experiencing such issues themselves or in their families or have struggled with this in the past.

When presenting this video, it is suggested that the teacher conduct these lessons with counselors and/or school social workers. Only begin the activity if it seems the class has adequately processed each video segment. It would also be helpful to have a list of local resources available for students who may need to get help.

Teacher

1. Remind the students of the definition of dating violence from the previous lesson.

Dating violence is a type of intimate partner violence. It occurs between two people in a close relationship. The nature of dating violence can be physical, emotional, or sexual.

2. Ask students to name the types of dating violence described in the first lesson.
3. Share the following from the CDC.

Dating violence is a widespread issue that had serious long-term and short-term effects. Many teens do not report it because they are afraid to tell friends and family.

- Among adult victims of rape, physical violence, and/or stalking by an intimate partner, 22% of women and 15% of men first experienced some form of partner violence between 11 and 17 years of age.
 - Approximately 9% of high school students report being hit, slapped, or physically hurt on purpose by a boyfriend or girlfriend in the 12 months before surveyed.
4. Read the summary of the video: Part 2 tells the story of Theresa Densmore's physical and emotional abuse at the hands of her boyfriend. It shows how jealousy and control issues can turn to violence.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. In the video, how did Theresa's relationship with her boyfriend evolve? When did it begin to change? Why do you think it changed?
2. What are the 'red flags' of possessive and controlling jealousy in relationships?
3. Why might it be difficult for young women to recognize the 'red flags'?
4. Why do you think girls stay in abusive, violent relationships? What reasons do the experts give?
5. For those who do not identify as women: What is your reaction to Part 2 of the video? Why?
6. Review the following (a single page hand-out of this material is provided):

To recognize the signs of dating violence or an abusive relationship, teens should ask themselves the following questions:

- Is this person jealous and possessive? Will this person let me have friends? Does this person constantly check up on me?
- Will this person accept breaking up?
- Does this person constantly give me orders?
- Does this person make all the decisions? Does this person consider my opinion?
- Is this person scary? Does this person threaten me with violence or own weapons? Does this person have a history of violence?
- Does this person lose his/her temper easily or quickly?
- Does this person pressure me about having sex?
- Did this person get too serious about the relationship too fast?
- Does this person abuse drugs or alcohol? Has this person pressured me to use drugs or alcohol?
- Does this person blame me for anything that goes wrong? Does this person blame me for the mistreatment I've received? Does this person tell me, "You deserved it," or "You asked for it"?
- Have my friends and family warned me about this person? Have they told me they are concerned for my safety?

Notes

Activity: Broadway Musicals: Exploring Abusive Relationships

Material

- Pen
- Paper
- Recording of and lyrics to “As Long as He Need Me” from the musical *Oliver* from previous session with student markings

Teacher

1. Explain that the students will continue to look at how the song “As Long As He Needs Me” reflects the theme in the video.
2. Break students into groups of five (5).
3. Have students look at the lyrics to the song and review the lines they highlighted during the last lesson. Each student will select and read one (1) line that he or she thinks reflects the theme of the videos.
4. The other group members will each say what they think the line means.
5. Then the student who selected the line will explain why he/she chose it. Students may have selected the same lines, but it’s okay to continue with the process.
6. Once everyone has had a chance to share in the small group, bring the discussion back to the large classroom.
7. Pose the following question to the large group: What advice would they give Nancy?
8. Select one student to keep a record of the suggestions. The suggestions will be used in the activity in the last lesson.
9. Some students, at this point, will want to know what happens to Nancy in the end. Explain that she decides to help Oliver escape and connects him to Mr. Brownlow. Bill finds out and in his rage, knowing Nancy had betrayed him, bludgeons her to death and escapes with Oliver in tow. In the end, Bill is shot and falls into the Thames River, and Oliver escapes and is reunited with his grandfather, Mr. Brownlow.

Conclusion

Summarize the theme of the video and underscore the serious nature of the content. Remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

Explain that the next video is about Tom Santoro, a dad who speaks to youth about dating violence.

Notes

Handout: Check List for Recognizing the Signs of Dating Violence/Abusive Relationships

To recognize the signs of dating violence or an abusive relationship, teens should ask themselves the following questions:

- Is this person jealous and possessive? Will this person let me have friends? Does this person constantly check up on me?
- Will this person accept breaking up?
- Does this person constantly give me orders?
- Does this person make all the decisions? Does this person consider my opinion?
- Is this person scary? Does this person threaten me with violence or own weapons? Does this person have a history of violence?
- Does this person lose his/her temper easily or quickly?
- Does this person pressure me about having sex?
- Did this person get too serious about the relationship too fast?
- Does this person abuse drugs or alcohol? Has this person pressured me to use drugs or alcohol?
- Does this person blame me for anything that goes wrong? Does this person blame me for the mistreatment I've received? Does this person tell me, "You deserved it," or "You asked for it"?
- Have my friends and family warned me about this person? Have they told me they are concerned for my safety?

Notes

Someone You Know, Part 3

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

Why does dating violence happen?

Teacher

Note: This video contains sensitive material and discusses the murder of a teenage girl. It may be especially upsetting to any teen that is involved in or has witnessed abusive relationships. Remind students of the support personnel in school they can talk to about this topic.

Begin by explaining that this lesson focuses on the serious topic of how dating violence can lead to murder. It explores how unhealthy behaviors in a relationship can become abusive and result in severe consequences.

1. Read the summary of the video: Part 3 is the story of Tom Santoro whose 18-year-old daughter was beaten to death by her ex-boyfriend after she broke up with him. He now speaks to youth about dating violence.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Why does Tom Santoro, a retired firefighter, spend almost every day during the school year talking to high school students about dating violence?
2. What are the early warning signs that teens should learn so that they can get out of a relationship before it turns violent?
3. How do you break up safely, according to the experts? Do you agree or disagree with those recommendations? Why?
4. How does social media and texting impact break ups?
5. Why do people continue to use social media and texts to break up?

After the discussion, share the following from the CDC, “Why Dating Violence Happens,” and how to prevent violent relationships. (This is provided as a single-page hand out.)

Communicating with your partner, managing uncomfortable emotions like anger and jealousy, and treating others with respect are a few ways to keep relationships healthy and nonviolent. Teens receive messages about how to behave in relationships from peers, adults in their lives, and the media. All too often these examples suggest that violence in a relationship is normal, but violence is never acceptable.

To prevent violent relationships, CDC experts recommend the following to teens:

- Know that if a person makes you uncomfortable, there is probably a good reason. Get away from that person and seek help.
- Only go on dates in public places. Movies, popular restaurants and school sporting events are good.
- Never leave a party or an event with somebody you don’t know or somebody you meet for the first time at that event.
- Avoid dating people who put you down, pressure you to do things you don’t feel comfortable doing or try to control your thoughts, actions or feelings.
- Understand that when a person says, “No,” it means, “No.” It is a final statement, not a challenge, and it does not matter when during the date the word is said.
- Realize that rape is a violent crime punishable by law.
- Learn to recognize your own attitudes toward male and female roles in relationships.
- Find ways to deal with and possibly seek counseling for overly jealous, violent or aggressive feelings and behaviors toward the opposite sex.

Notes

Activity: Broadway Musicals: Exploring Abusive Relationships

Material

- Highlighter
- Paper
- Pen
- Lyrics to and recording of “Door Number Three” from Broadway show *Waitress, The Musical*

Teacher

1. Explain that today students will read a synopsis of a new musical *Waitress, The Musical* and listen to the song “Door Number Three.”
2. Ask students what they know about this musical which is based on a movie of the same name and ask them to share. Students may be familiar with a new song from this Broadway musical that opened in May 2016, “She Use to Be Mine.” Songs for the show are written by Sara Bareilles.
3. Read the plot summary.

Waitress is based on the 2007 movie of the same name. It is the story of Jenna, a waitress and expert pie maker from a small town, who is married to an abusive husband named Earl. Faced with an unexpected pregnancy, Jenna fears she may have to abandon the dream of opening her own pie shop forever... until a baking contest in a nearby county and the town’s handsome new doctor offer her a tempting recipe for happiness. Supported by her quirky crew of fellow waitresses and loyal customers, Jenna summons the secret ingredient she’s been missing all along — courage.

www.waitressthemusical.com

4. Discuss the plot summary.
 - Why would Jenna fear she would have to abandon her dream? (*She’s afraid of everything; she’s made bad choices; the baby will compromise her being able to run a business; Earl will ruin it.*)
 - What does winning a pie contest offer? (*Prize money; a chance at being noticed for her skill; a way to become independent.*)
 - How can a dream so small play such a big role in a life such as Jenna’s?

5. Distribute the lyrics to and play “Door Number Three.” Before playing, share the following:

Jenna has come home from work on the day she’s found out that she’s pregnant. She does not reveal this new information to her abusive husband Earl, who just ranted about his boss and is now watching game shows on television. “Door Number Three” sees Jenna reflecting on the choices she’s made in her life: marrying an abusive husband, staying in a small town, and not making any big waves. In the song, she begins to wonder if she could make new choices: “could I actually see what’s behind door number three?” The track plays off of her husband’s game show viewing, turning the game show trope of choosing from among three doors, as popularized on shows like *Let’s Make A Deal*, into a metaphor for making these new life choices.

www.genius.com/Sara-bareilles-door-number-three-lyrics

6. Ask students to highlight words in the song that reflect the information in the lesson.
7. Ask students to select one line to share in small groups in the next lesson.

Conclusion

Summarize the theme of the video. Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

Explain that part four is the story of Lorena Castellanos, a rape survivor.

Notes

[illegible]

Handout: Why Dating Violence Happens

Centers for Disease Control

Communicating with your partner, managing uncomfortable emotions like anger and jealousy, and treating others with respect are a few ways to keep relationships healthy and nonviolent. Teens receive messages about how to behave in relationships from peers, adults in their lives, and the media. All too often these examples suggest that violence in a relationship is normal, but violence is never acceptable.

To prevent violent relationships, CDC experts recommend the following to teens:

- Know that if a person makes you uncomfortable, there is probably a good reason. Get away from that person and seek help.
- Only go on dates in public places. Movies, popular restaurants and school sporting events are good.
- Never leave a party or an event with somebody you don't know or somebody you meet for the first time at that event.
- Avoid dating people who put you down, pressure you to do things you don't feel comfortable doing or try to control your thoughts, actions or feelings.
- Understand that when a person says, "No," it means, "No." It is a final statement, not a challenge, and it does not matter when during the date the word is said.
- Realize that rape is a violent crime punishable by law.
- Learn to recognize your own attitudes toward male and female roles in relationships.
- Find ways to deal with and possibly seek counseling for overly jealous, violent or aggressive feelings and behaviors toward the opposite sex.

Notes

Handout: Door Number Three

By Sara Barielles

Door number two
It's for you, little lady
Is it all that you dreamed of?
How, if I knew what had been there waiting
I'd have screamed out and jumped up

Now here I am
With my feet on the sand
And a body that won't move
The tide's coming in
And I'm bound for a swim
In a pair of cement shoes

He takes what he can, what he wants
Doesn't matter if it's ever been given
I took the bait and a chance on a man
Sold by the boy that he lived in

And I was wrong to believe that strength makes you strong
And I had hope in a change I would see in us both
And now I'm heavy
He lifts me, but never once carried
Door number two I've already walked through

Ask me the question
Who coulda guessed I would be here at this crossroad?
Plain to be seen that it's all up to me
I'm no longer alone, though

Nothing's changed
And I see it more every day
Nothing moves
It's a game to be played and to lose

And now I'm heavy, unsteady
But maybe I'm getting ready
And this might catch fire and char this ground
I might lift this up
To only be the one who's gonna get let down

Will I be enough to get this on its way to find some higher ground?
Before the waters rush
I've got to make a change or else I know I'll drown

Baby, look around
Door number two I've already walked through
I wanna see what's behind door number three

Someone You Know, Part 4

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

Why do you think abuse occurs in some dating relationships?

Teacher

Note: This video contains sensitive material about rape. The young woman describes how her attacker, a friend, held her down and raped her. Again, it is important to present this with sensitivity and provide information and resources if anyone needs help.

Begin by explaining that this lesson focuses on the serious topic of rape. Reinforce where students can get additional help with this topic. Explain that the young woman is a survivor and the focus is resilience.

1. Read the summary of the video: Part 4 is the story of Lorena Castellanos, a rape survivor, who shows the courage to come forward in order to help others understand criminal laws about rape.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. Agree or disagree with the following statement: "Rape is about power, control and dominance." Explain your answer.
2. How was the above statement true for Lorena Castellanos?
3. Why don't most rape victims come forward and report the crime?
4. Lorena knew her attacker. How might knowing one's attacker make it even more difficult to report or press rape charges?
5. What did Lorena do to help herself after the rape?

Activity: Broadway Musicals: Exploring Abusive Relationships

Material

- Highlighter
- Paper
- Pen
- Lyrics to and recording of “Door Number Three” from the musical *Waitress*

Teacher

1. Explain that the students will continue to look at how the song “Door Number Three” reflects the theme in the lesson.
2. Break students into groups of five (5).
3. Have students look at the lyrics to the song and review the lines they highlighted during the last lesson.
4. Each student will select and read one line that he or she thinks reflects the theme of the videos.
5. The other group members will each say what they think the line means.
6. Then, the student who selected the line will explain why he/she chose it. Students may have selected the same lines, but its okay to continue with the process.
7. Once everyone has had a chance to share in the small group, bring the discussion back to the large classroom.
8. Pose the following question to the large group: What advice would you give Jenna?
9. Select one student to keep a record of the suggestions. The suggestions will be used in the activity in the last lesson.
10. Some people will want to know what happens to Jenna. Read the synopsis:

Jenna has a confusing relationship with the young new doctor who is married yet kind and seeming to fall in love with Jenna. Jenna does enter and wins the pie contest, and hides the money. Unfortunately, Earl finds the money and claims it for himself, and there is an understanding that he will make Jenna pay for her transgression. She tells him about the pregnancy and tries to explain the money is from a shower to buy baby equipment. At one of her doctor appointments, the young doctor tries to convince her to run away with him. It is at that point her water breaks and she is rushed to the hospital where she meets the doctor's wife who is very much in love with her husband. Joe, the owner of the restaurant where she works, is in the hospital for an operation. Before he goes in, he gives Jenna an envelope, which she does not yet open. Jenna gives birth to a baby girl, she tells the doctor to live his life with his wife, and she gets up the courage to tell Earl she is never coming back to him. When she opens the envelope, she discovers Joe (who has gone into a coma) has given her a considerable amount of money, told her to “start a new life,” and left her the restaurant. She names the restaurant after her daughter, Lulu, and the two of them make pies and now run “Lulu’s Pie Diner.”

Conclusion

Summarize the theme of the video. Underscore the serious nature of the content and remind students that they can talk to other adults about this. Highlight the connection between the images and the complex nature of relationships. Ask them to think about one adult they could go to if they feel the need to discuss the topic of dating violence or rape.

Explain that the last segment in this video summarizes the content of the previous four (4) segments.

Notes

[illegible]

Someone You Know, Part 5

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How can adults and friends help younger students with safe relationships?

Teacher

Note: This content of this video addresses serious themes of dating violence and rape. Educators should be extremely sensitive to students in the class who may be experiencing such issues themselves or in their families or have struggled with this in the past.

Begin by explaining that this lesson summarizes the last four (4) lessons.

1. Read the summary of the video: Part 5 is the last segment in this video and summarizes the content of the previous four (4) segments. Studies show the majority of rape and assault victims are females; experts say that means stopping the violence is largely a men's issue.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. What is the mission of the organization "One in Four"? Why do the experts think this organization can be successful?
2. How can parents help their daughters protect themselves from dating violence?
3. How can friends help each other in regards to dating violence?
4. What advice might you provide to parents about the kind of information and support that teens need from their parents when it comes to sex and relationships?
5. List and comment on the final pieces of advice provided from each of the following people featured in the program: Tom Santoro, Theresa Densmore, and Lorena Castellanos.

Activity: Broadway Musicals: Exploring Abusive Relationships

Material

- Pencil
- Paper
- The advice for Nancy and Jenna that the class wrote after lessons 2 and 4.
- Recordings of and lyrics to “As Long As He needs Me” and “Door Number Three”
- 5 x 7 Post-it notes, two for each student. If possible use two colors; each student should have one of each color.

Teacher

Explain that students will create a wall of advice for young people about dating violence. Using the information from the lessons and the suggestions they did for Nancy and Jenna, students will write one piece of advice for anyone in an abusive relationship and one component to a healthy relationship.

Note: If in the previous lessons, the class did not have time to come up with suggestions for Jenna and Nancy, allow time for students to brainstorm suggestions.

1. If possible, listen to the songs again.
2. Give each student two Post-its, one of each color.
3. Ask each student to write down one piece of advice for anyone in an abusive relationship and one component to a healthy relationship.
4. Allow students to put the Post-its on the wall or a board.
5. Students can silently walk around the classroom and read the advice of their classmates.

Conclusion

Summarize the theme of all five (5) lessons. Encourage students who maybe experience dating violence to speak with a school social worker or counselor.

Share the following about how to help a friend:

DO...

- Talk to your friend and let him/her know that you are worried.
- Remind him/ her of her talents and how strong he/she is.
- Help her/her find an adult to talk to and go with them to show your support.
- Call the authorities if you see or hear an abusive attack.

DON'T ...

- EVER try to confront the abusive partner. It could result in your being the next victim.
- Say things like, “I told you so,” or “You were so stupid to get involved with him/her,” or “Get yourself together and deal with this!”

Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

First Comes Love

Health and Wellness

Grade Level: **High School**

Introduction

Early love represents all of what's exciting and magical about the teenage years but it's also the source of some of the biggest dangers. Older boys pressure young girls to have sex, sometimes causing disease, pregnancy and depression; boys pressure other boys by linking conquest to popularity; and many teen romances end with dating violence. First Comes Love examines some of today's pressures regarding love and how teens view and define relationships and dating.

Note: The content of this video, First Comes Love, addresses sensitive subjects of teen sex, dating violence, pregnancy, and depression. Educators should be extremely sensitive to students in the class who may be struggling or may have struggled with or experienced any of the above issues. When presenting this video, it is suggested that the teacher preview the materials and conduct these lessons with counselors and/or school social workers.

Teachers may choose to complete the activities without viewing the video. Adjust the questions accordingly.

Music Guide: Fair Use Statement: The music for the lessons in this guide is contained on a CD provided for classroom use only in accordance with section 107 of the United States Copyright Law. The music has been purchased by Connect With Kids Network to be used, as stated in the law, for purposes of "teaching, scholarship, or research." In accordance, teachers may not make copies of the CD or sell the CD for pleasure or for profit.

First Comes Love, Part 1

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

Why is it important to know your values before dating and before having sex with someone?

Teacher

Begin by explaining that the lesson is going to focus on the pressures teens face when it comes to dating and sex.

1. Read the summary of the video: In Part 1 of *First Comes Love*, explore some of the expectations, myths, and pressures that teens face when it comes to dating. Teen girls Kyle and Angelina talk about the pressures to look and act older, along with the realities of doing too much too soon.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. In the video, we see scenes from high school prom. Why do you think there is so much emphasis on an event like prom or a school dance? How might you control the expectations for the evening?
2. The video states that teen sexual activity is on the decline except for one group: very young teen girls. Why do you think this might be?
3. What is the myth about teen boys that is mentioned in the video? What makes this a myth?
4. In the video, 14-year-old Angelina talks about the images about sexuality that we see in the media. Think about the kind of relationships you see in characters on TV and in movies. How do those images make you feel about dating? About yourself?
5. Why do you think younger girls might want to date older guys? What does the video say about why older guys might date younger girls? What are some of the dangers?

Activity: Yes

Materials

- Recording of and lyrics to Beyonce's "Yes"
- Assertive Refusal/Response worksheet

Introduction

In this unit, students will explore lyrics to songs by and stories of the lives of musicians who have dealt with sexual encounters at a young age in order to create a chart of "Assertive Refusals/Responses."

Teacher

1. Distribute the Assertive Refusals/Responses worksheets and discuss what an assertive refusal or assertive response is. Experts in assertiveness define assertive responses/refusals in the following ways:
 - An assertive refusal or an assertive response is when a person honestly and appropriately states his/her feelings, thoughts, opinions, and/or preferences directly to another person.
 - A person who uses assertive language is someone who knows one's values, acts in one's own best interests, and stands up for one's beliefs and rights.
 - Assertive responses are direct and honest and appropriate for the situation — and the person to whom they are directed.
 - An assertive response allows the responder to retain his/her dignity.
2. Discuss how this is in contrast to passive responses, which tend to avoid the problem or lack confidence and conviction. Often a passive response is no response at all.
3. Discuss how assertive responses are not aggressive — they are not intended to start a verbal or physical fight.
4. Ask for examples of assertive responses, passive responses, and aggressive responses to the following pressure lines (some examples are provided):
 - "It's okay. Everybody's doing it."
 - **Assertive:** No, everybody is not doing it, including me.
 - **Passive:** I don't know...
 - **Aggressive:** (sarcastic mocking) Everybody's doing it. You're so stupid you don't even know.
 - "We love each other, so that makes it right."
 - **Assertive:** We do love each other, but it does not make it right.
 - **Passive:** I do love you!
 - **Aggressive:** How do you know?!
 - "What's the matter? Are you scared?"
 - **Assertive:** Yes, I'm afraid we're doing this when we're not prepared. I don't want this experience to happen when I'm afraid of something.
 - **Passive:** No, no, I'm not afraid. I'm just nervous.
 - **Aggressive:** I'll show you something to be afraid of...

5. Have students find a partner to work with for these four (4) lessons.
6. Distribute the lyrics for and listen to Beyonce's song "Yes." Discuss as a class:
 - What is the song about?
 - Who are the two characters?
 - How does the one character try to pressure the singer into doing something she does not want to?
 - How does she ward this off?
 - Why does she ward this off?
 - How is this an example of assertive refusal/response?
7. Partners should do the following:
 - Determine the pressure lines used by the person who wants to have sex and write them in the correct column. If they think they are not specific enough, they should write the words they think the person used.
 - Write down the assertive refusals, the lines the singer uses to say, "No," and retain her dignity.
8. Gather back as a group and discuss their findings.
9. What other lines can be added to both columns of the chart?
10. Explain that the list they are generating will be used to create an Assertive Refusal/Response chart by the end of the four (4) sessions.

Conclusion

At this point in the sessions, we are collecting assertive refusals/responses from music. Students should be thinking about experiences of people they know or their own experiences to add to the list of assertive refusals/responses.

Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

Collect the worksheets to use in the next session.

Notes

Handout: Assertive Refusals/Responses

Group Member Names: _____

Handout: Yes

By Shawn C. Carter, Beyonce Knowles, Bernard Edwards

Refrain:

I said yes to your number
And yes to you dating me
Yes, we can be together
But you gotta wait for me
The first time I said no
It's like I never said yes
(It's like I never say yes)

I said, yes, we can be together
Yes, you can stay with me
But when I say, no, not tonight
You acting so ungratefully
The first time I said no
It's like I never said yes
(It's like I never say yes)

1. You was on the wall, I was with my crew
You was watching me, baby, I was watching you
Slowly you walked over, I maintained my cool
You said hello to me, I said hello to you

You asked me where I'm from, I asked you what you do
You somehow intrigued me, I thought you were so cool
Somewhere between hi and goodbye, I felt so comfortable
I felt like we could talk all night, so I gave my number to you

Refrain

2. Certainly you can call me, baby, I love to hear from you
Yes, of course, you can come and see me, boy
Wanna get to know you more, sure I'm feeling you
No, baby, not yet, we can't take that next step

Why you getting so upset, boy
You act as though I never told you yes before
You are so ungrateful
3. You was at my house, I was sitting on my couch
You was really bugging so I told you to get out
I have been misjudging you, you had a lot of nerve
You too damn old to be so immature, I hope you learned

You said I move too slow, I showed you to the door
You said you'd call me later, I said don't call no more
But it's cool if you can't wait for me, I'm glad you let me know
'Cuz you showed me your true face, baby, the first time I said no

Refrain (repeat)

First Comes Love, Part 2

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

Why does every individual need to be able to make assertive refusals?

Teacher

Begin by explaining that the lesson is going to focus on the perceived status of being sexually active.

1. Read the summary of the video: In Part 2 teen boys talk about the dating pressures they experience to gain status and respect, from both the girls and the other boys. One boy, 17-year-old Angel Alcazar, decided it was time for a different approach.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. The video says conventional wisdom has boys pressuring girls to have sex. In the video, what does the video say about who is really pressuring teenage boys ages 15 to 17?
2. Why do you think having sex might make some people feel more popular?
3. Do you think the pressure to have sex, “hook up,” or “make out” is worse for girls or for boys? Why?
4. List 5-10 adjectives or qualities that define manhood and then put them in order of importance. Where, if at all, do tenderness and compassion place on your list?
5. What does Angel say changed his approach?

Notes

Activity: More Assertive Refusals/Responses

Materials

- Recording of and lyrics to:
 - “Keep Your Hands to Yourself” by the Georgia Satellites
 - “Only the Good Die Young” by Billy Joel
- Student original copies and extra copies of Assertive Refusals/Responses worksheets

Teacher

1. Review the definition of assertive refusal/response and compare/contrast to passive and aggressive responses.
2. Tell students that in today’s lesson they will work with their same partners as last session to analyze two (2) songs for assertive responses. Distribute their original copies of the Assertive Refusal/Response worksheet and have extra copies available in case they need more recording space.
3. Distribute lyrics to and play recording of “Keep Your Hands to Yourself” by the Georgia Satellites.
4. Ask partners to discuss and record the pressure lines and the responses. Ask them to discuss the following:
 - What do they notice about the music and the lyrics? How do they work together?
 - What is the attitude of the singer?
 - Does the repetition of the assertive response/refusal make the woman’s refusal more powerful or does it weaken her resolve? Why?
5. Gather back as a group to discuss their answers.
6. Explain that the next song only comes from one side: the person applying pressure.
7. Distribute the lyrics to and play recording of “Only the Good Die Young” by Billy Joel.
8. The students will work with their partners to record the pressure lines and then create the responses for Virginia.
 - Do they think Virginia will be passive, aggressive, or assertive? Why?
 - What assertive lines would be appropriate?
9. Gather as a group to discuss their answers.

Conclusion

Discuss how assertive refusals/responses can come from both sides of the argument and how it is important to consider that when we are involved in a relationship as well as when we sing along with music.

Collect their worksheets to use in the next section.

Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

The next session will be about abusive relationships.

Handout: “Keep Your Hands To Yourself”

by Dan Baird (originally by The Georgia Satellites)

I got a little change in my pocket goin' jingle-ingle-ing.
Wanna call ya on the telephone — baby, give you a ring.
But each time we talk, I get the same old thing:
Always, “No huggy, no kissy till I get a weddin' ring.”

My honey, my baby don't keep my love upon no shelf,
She says, “Don't give me no lines and keep your hands to yourself.”

Now baby, baby, baby, why you wanna treat me this way?
You know I'm still your loverboy I still feel the same way.
That's when she told me the story 'bout free milk and a cow.
She says, “No huggy, no kissy till I get a weddin' vow.”

My honey, my baby, don't keep my love upon no shelf.
She says, “Don't give me no lines and keep your hands to yourself.”

Well, I wanted her real bad, I was about to give in.
That's when she started talkin' about love, started talkin' about sin.
I said, “Now, honey, I've been a waitin' for the rest of my life.”
She says, “No huggy, no kissy till you make me your wife.”

My honey, my baby, don't keep my love upon no shelf.
She says, “Don't give me no lines and keep your hands to yourself.”

Handout: Only the Good Die Young

By Billy Joel

Come out, Virginia, don't let 'em wait
You Catholic girls start much too late.
Aw but sooner or later it comes down to faith
Oh, I might as well be the one.

Well, they showed you a statue, told you to pray
They built you a temple and locked you away.
Aw, but they never told you the price that you pay
For things that you might have done.
Only the good die young.
That's what I said.

Only the good die young,
Only the good die young.

You might have heard I run with a dangerous
crowd,

We ain't too pretty we ain't too proud.
We might be laughing a bit too loud,
Aw but that never hurt no one.

So come on, Virginia, show me a sign.
Send up a signal and I'll throw you the line.
The stained-glass curtain you're hiding behind
Never let's in the sun.
Darlin', only the good die young.

Woah

I tell ya

Only the good die young,
Only the good die young.

You got a nice white dress and a party on your
confirmation.

You got a brand new soul,
Mmm, and a cross of gold
But Virginia they didn't give you quite enough
information.

You didn't count on me
When you were counting on your rosary.
(Oh, woah woah!)

They say there's a heaven for those who will wait;
Some say it's better but I say it ain't.
I'd rather laugh with the sinners than cry with the
saints —

The sinners are much more fun.

You know that only the good die young.

I tell ya

Only the good die young,
Only the good die young.

Well, your mother told you all that I could give you
was a reputation.

Aw she never cared for me,
But did she ever say a prayer for me? Oh, woah
woah!

Come out, come out, come out, Virginia, don't
let 'em wait.

You Catholic girls start much too late.
Oh, sooner or later it comes down to faith.

Oh, I might as well be the one.
You know that only the good die young.

I'm telling you, baby,
You know that only the good die young.
Only the good die young,
Only the good,
Only the good die young.

First Comes Love, Part 3

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

Why is it important to think critically about the lyrics of music we hear on a regular basis?

Teacher

Begin by explaining that the lesson is going to focus on the power of the Internet.

1. Read the summary of the video: Jenny and Mateo share their emotional story about their abusive relationship, urging other teens to take it slow and allow relationships time to develop.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. The video states that according to Harvard University research, one (1) out of every five (5) high school girls is abused by her boyfriend. Did this surprise you? Why or why not?
2. What are some of the suggestions to help avoid dating violence? Do you think they work? Why or why not?
3. Many teens believe that sex and love go hand in hand. How do you respond to this statement?
4. Why do you think that sexuality is often so hard to talk about with others, especially parents? What can be done to ease the tension?
5. Jenny and Mateo became parents at a very young age. Knowing the success rate, why do you think so many teenagers don't choose abstinence?

Notes

Activity: Oh, The Lines They Try!

Materials

Lyrics to and recordings of:

- “Baby, It’s Cold Outside” recorded by Idina Menzel and Michael Bublé
- “Never Gonna Get It” recorded by En Vogue

Teacher

1. Tell students that in today’s lesson they will analyze two (2) songs for assertive responses. The first one might surprise them; it is played around the winter holiday season and is considered a ‘standard’: a song every musician knows and most of the listening audience immediately recognizes because it has stood the test of time. It is a duet, meaning two (2) people sing together, and it is a call and response song — one person sings and the other sings a response line. Many famous duos have recorded this song including: Ella Fitzgerald and Louis Armstrong, Dean Martin and a chorus of female singers, CeLo Green and Christina Aguilera, Miss Piggy and Rudolph Nureyev (the famous ballet dancer!)-the list goes on and on.
2. However benign the intentions of the recordings of the song may be, the lyrics are up for interpretation as far as sexual pressure is concerned.
3. Distribute the lyrics and listen to “Baby, It’s Cold Outside.”
4. Have partners discuss the pressure lines and assertive responses.
 - Are there any assertive refusals/responses? How do you know?
 - What will happen at the end of this song? How do you know?
 - Why is this song a ‘standard’?
 - In her rendition, Ms. Piggy sings the pressure lines and Nureyev responds. How does that affect the intention of the song?
5. Gather as a group and discuss their answers.
6. Distribute the lyrics and listen to En Vogue’s “Never Gonna Get It.”
7. Have partners discuss the pressure lines and assertive responses in the song. They should discuss:
 - What are the pressure lines in “Never Gonna Get It”? How do you know?
 - What are the assertive responses? How do you know?
 - Compare and contrast the two songs from today.
 - Which is assertive? Why?
8. Gather as a group to discuss their answers.

Conclusion

Why is it important to think critically about the lyrics of music we hear on a regular basis?

Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

Collect their worksheets for the next session.

Handout: Baby, It's Cold Outside

by Frank Loesser

I really can't stay (Baby, it's cold outside)
I've got to go way (Baby, it's cold outside)
The evening has been (I've been hopin' that you'd drop in)
So very nice (I'll hold your hand, they're just like ice)

My mother will start to worry (Hey beautiful, what's your hurry)
And father will be pacing the floor (Listen to that fireplace roar)
So really, I'd better scurry (Beautiful, please don't hurry)
Well, maybe just a half a drink more (Put some music on while I pour)

The neighbors might think (Baby, it's bad out there)
Say, what's in this drink (No cabs to be had out there)
I wish I knew how (Your eyes are like starlight now)
To break this spell (I'll take your hat, your hair looks swell)

I oughtta say no, no, no sir (You mind if I move in closer)
At least I'm gonna say that I tried (And what's the sense in hurting my pride)
I really can't stay (Oh baby, don't hold out)
Oh, but it's cold outside

I simply must go (It's cold outside)
The answer is no (Baby, it's cold outside)
The welcome has been (So lucky that you dropped in)
So nice and warm (Look out the window at that storm)

My sister will be suspicious (Your lips look delicious)
My brother will be there at the door (I ain't worried about you brother)
My maiden aunts mind is vicious (gosh your lips are delicious)
Well maybe just a cigarette more (never such a blizzard before)

I've got to get home (Baby, you'll freeze out there)
Say, lend me a coat (It's up to your knees out there)
You've really been grand (I thrill when you touch my hand)
Oh, but don't you see (How can you do this thing to me)

There's bound to be talk tomorrow (Well, think of my lifelong sorrow)
At least there will be plenty implied (If you caught pneumonia and died)
I really can't stay (Get over that hold out)
Oh, but baby it's cold outside

Handout: "My Lovin' (You're Never Gonna Get It)"

by Denzil Foster and Thomas McElroy

No, you're never gonna get it
Never ever gonna get it (no, not this time)
No, you're never gonna get it (my love)
Never ever gonna get it

No, you're never gonna get it
Never ever gonna get it (no, not this time)
No, you're never gonna get it (my love)
Never ever gonna get it

I remember how it used to be
You never was this nice, you can't fool me
Now you talkin' like you made a change
The more you talk, the more things sound the same

What makes you think you can just walk back
into her life

Without a good fight? Oh

I just sit back and watch you make a fool of
yourself

Cuz you're just wasting your time, oh

No, you're never gonna get it (not this time)
Never ever gonna get it (my lovin')
No, you're never gonna get it (had your chance
to make a change)

Never ever gonna get it

No, you're never gonna get it (not this time)
Never ever gonna get it (my lovin')
No, you're never gonna get it (had your chance
to make a change)

Never ever gonna get it

Now you promise me the moon and stars
Save your breath, you won't get very far
Gave you many chances to make change
The only thing you changed was love to hate
It doesn't matter what you do or what you say
She doesn't love you, no way
Maybe next time you'll give your woman a little
respect

So you won't be hearing her say, "No way!"

No, you're never gonna get it (not this time)
Never ever gonna get it (my lovin')
No, you're never gonna get it (had your chance to
make a change)
Never ever gonna get it

No, you're never gonna get it (not this time)
Never ever gonna get it (my lovin')
No, you're never gonna get it (had your chance to
make a change)

Never ever gonna get it

No, you're never gonna get it (not this time)
Never ever gonna get it (my lovin')
No, you're never gonna get it (had your chance
to make a change)

Never ever gonna get it

No, you're never gonna get it (not this time)
Never ever gonna get it (my lovin')
No, you're never gonna get it (had your chance
to make a change)

Never ever gonna get it

Doesn't matter what you do or what you say
She don't love you, no way
Maybe next time you'll give your woman a little
respect

So you won't be hearing her say, "No way!"

(And now it's time for a breakdown)

Never gonna get it, never gonna get it
Never gonna get it, never gonna get it
Never gonna get it, never gonna get it
Never gonna get it (whoa-whoa-whoa-whoa)
Never gonna get it, never gonna get it
Never gonna get it, never gonna get it
Never gonna get it, never gonna get it
Never gonna get it, never get it

No, you're never gonna get it (sweet lovin')
Never ever gonna get it (sweet lovin')
No, you're never gonna get it (my lovin')
Never ever gonna get it (my lovin')
No, you're never gonna get it (sweet lovin')
Never ever gonna get it (my lovin')
No, you're never gonna get it (sweet lovin')
Never ever gonna get it (my lovin')

First Comes Love, Part 4

Health and Wellness

Grade Level: **High School**



WATCH ►

Essential Question

How does music help us to 'practice falling in love'?

Teacher

Note: This lesson could extend over two class periods to allow time to complete and/or share work. Begin by explaining that the lesson is going to focus on the power of the Internet.

1. Read the summary of the video: Experts discuss how learning how to be in a relationship — and manage an intimate relationship — is part of growing up.
2. View the video segment.

After viewing the video, write the following on the board and discuss the questions with students. These questions can be discussed as a large group, or students can be divided into pairs to discuss with each other. Students can also write down answers individually before sharing with the large group.

Discussion Questions

1. The number of teens having sex is actually falling. But what do the teens in the video perceive about teenage sex? Why is this problematic?
2. What do you think it means to "practice falling in love"?
3. How has the information in *First Comes Love* affected your perception of sexual behavior?

Notes

Activity: The Practice of Falling In Love

Materials

- Lyrics to and recordings of:
 - “I Really Like You” by Carly Rae Jepsen
 - “Kiss Me” by Sixpence None the Richer
- Poster paper, pens, markers, crayons, etc.

Teacher

1. The narrator in the video says, “Kids need to practice falling in love.” Are there songs out there that support that?
2. Distribute lyrics and listen to “Kiss Me” by Sixpence None the Richer. Tell students that this song was recorded intentionally by the group to encourage young people to learn how to manage a relationship, that all relationships don’t have to be about sex. Agree or disagree with this statement supporting your ideas with words from the text.
3. Distribute the lyrics and listen to Carly Rae Jepsen’s “I Really Like You.” What do you think her intention was in writing this song? Why?
4. Which of the two songs have assertive refusals/responses? Do they both need them? Why or why not?
5. Distribute their worksheets and give each group one piece of poster paper. They are to design a poster about assertive refusals/responses from songs and from their own lives.
6. Give students the rest of the class time and most of a second class to complete and present their posters.

Conclusion

Just as young people should think about their responses to pressure lines they hear, they should also pay attention to the lyrics of the music they listen to. There are examples of assertive responses in songs just as there are passive and aggressive. Young people need to decide where they fall on the spectrum of responses and which kinds of responses have their best interest in mind.

Underscore the serious nature of the content and remind students that they can talk to other adults about this. Ask them to think about one adult they could go to if they feel the need to discuss this.

Notes

Handout: "Kiss Me"

Sixpence None The Richer

Kiss me out of the bearded barley
Nightly, beside the green, green grass
Swing, swing, swing the spinning step
You wear those shoes and I will wear that dress.
Oh, kiss me beneath the milky twilight
Lead me out on the moonlit floor
Lift your open hand
Strike up the band and make the fireflies dance
Silver moon's sparkling
So kiss me
Kiss me down by the broken tree house
Swing me upon its hanging tire
Bring, bring, bring your flowered hat
We'll take the trail marked on your father's map
Oh, kiss me beneath the milky twilight
Lead me out on the moonlit floor
Lift your open hand
Strike up the band and make the fireflies dance
Silver moon's sparkling
So kiss me

Handout: "I Really Like you"

by Carly Rae Jepson

I really wanna stop
But I just gotta taste for it
I feel like I could fly with the ball on the moon
So honey hold my hand you like making me
wait for it
I feel I could die walking up to the room, oh yeah
Late night watching television
But how we get in this position?
It's way too soon, I know this isn't love
But I need to tell you something
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
Oh, did I say too much?
I'm so in my head
When we're out of touch
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
It's like everything you say is a sweet revelation
All I wanna do is get into your head
Yeah we could stay alone, you and me, and this
temptation
Sipping on your lips, hanging on by thread, baby
Late night watching television
But how we get in this position?
It's way too soon, I know this isn't love
But I need to tell you something
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
Oh, did I say too much?
I'm so in my head
When we're out of touch
I really really really really really really like you
And I want you, do you want me, do you want
me, too?

Who gave you eyes like that?
Said you could keep them
I don't know how to act
The way I should be leaving
I'm running out of time
Going out of my mind
I need to tell you something
Yeah, I need to tell you something
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
Oh, did I say too much?
I'm so in my head
When we're out of touch
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
I really really really really really really like you
And I want you, do you want me, do you want
me, too?
I really really really really really really like you
And I want you, do you want me, do you want
me, too?